

# JEFFERSON



*Monthly*

## Remembering Red

An excerpt from Bob Edwards'  
new book about Red Barber



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To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon State College Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (503) 552-6301.





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*Sportscaster Red Barber*

The Jefferson Monthly is published 12 times a year by the Jefferson Public Radio Listeners Guild as a service to its members. Display advertising space can be purchased in the publication by calling (503) 552-6301 or (916) 243-8000 in Shasta County.

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# JEFFERSON

Monthly

FEBRUARY 1994

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# TUNED IN

Ronald Kramer

## Charting The Future

Not-for-profit organizations are increasingly challenged to continue delivering their traditional services as their costs increase faster than revenues. The intended increased private support, which premised the Reagan administration's reductions in support for non-profit activities, has grown but not at the rate necessary to compensate for the decline in federal assistance. As JPR Listeners Guild members are aware, this predicament has also affected us here at JPR.

A significant portion of broadcasting's costs are tied up in "fixed expenses," expenses which are not driven by particular programming decisions but which are simply the cost of being on the air without regard to what is programmed. Into these categories fall utilities, land leases, radio equipment, maintenance and spare parts, technical support, postage and similar infrastructure costs. These costs go up with inflation and, in some instances, at rates which exceed inflation. Transmission equipment and parts, for example, are not products for which there are many manufacturers and prices are not "held down" by competitive pressures as is the case with consumer products.

At the same time public radio programming purchased from external sources, like National Public Radio (NPR) and American Public Radio (APR), is growing increasingly expensive. While these costs have grown in our budget, the programs purchased are also highly successful. We cannot ignore the fact that our audience levels are at an all-time high. In many respects so are audience support and business contributions.

As we struggle with balancing our income and our expenses in providing the service you receive from JPR, there are some characteristics of our operation that I'd like

to help members better understand.

Most listeners who receive more than one of our programming services listen to more than one of our program services. In other words, a high percentage of our listeners who can do so, tune to both Rhythm and News and Classics and News for programs they enjoy. **Between these two services, there is no clear "winner" and "loser" either in audience or fundraising terms.**

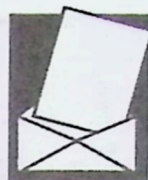
The decision to offer both separate Rhythm and News and Classics and News services, made in Fall, 1991, has produced a 55% increase in membership income, a doubling of underwriting support and a dramatic increase in our audience ratings.

Listening to JPR, and support from listeners, is pretty evenly distributed throughout our service area. The geographic growth in our service area, over time, has been a highly positive step which has allowed public radio to survive in our region. More than 50% of all JPR membership income comes from outside Jackson county, our home community. Listeners in areas distant from Ashland both pay the cost of the installation and operation of their transmission equipment as well as contribute to the master cost of purchasing programming for all listeners to enjoy. **It is the growth in our service area, and commensurate increased income, which has compensated for the dramatic decline in federal and state government support over the past ten years.**

These are important points because some listeners have, in the face of difficult budget decisions, suggested that the service they don't happen to listen to be curtailed

“

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THE PAST TEN YEARS.



# LETTERS

from our Readers

I enjoyed your recent *Tuned In* (January, 1994), as usual.

I'm writing with a suggestion about AM1230 — KSJK. If you find that you can't keep it as a separate format, please consider running classical music over it; as mono. Car reception for the FM classical is only fair in most of the Bear Creek Valley. My usual driving is White City/Medford/Ashland. I seldom listen to 90.1 or 91.9 because I have only stereo on my car radio, and the reception is seldom good enough.

I would much prefer a reliable AM mono to an irregular, noisy FM, while in the car. Best wishes in your continued guidance of JPR.

— B.M., Medford

If we were sending the thousand dollars we'd like to, we'd tell you how much we miss Garrison Keillor and Bob & Bill. Our forty dollar comment though, is "thank God you're still here!"

— D.R., Port Orford

Happy New Year! I'm sorry that I didn't fulfill my pledge until now. I made the pledge then immediately moved to Vancouver, Washington.

Even though I have moved away from your service area, I'm fulfilling my pledge because I've just got to help support anyone who provides such a diverse selection of excellent programming! My wife and I obtained hours of entertainment every week from listening to the wonderful programming on KNCA. Our favorite shows are too numerous to list — just keep doing what you're already doing!

I hope that we can find the same quality of programming in the Portland/Vancouver area ... but I wouldn't be surprised to find that it takes three different stations to do it!

— J.M., Vancouver, WA  
(formerly Redding, CA)

CONTINUED ON PAGE 27



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# SPEAKING OF WORDS

Wen Smith

## The Name of the Game was Roses

New Year's Day my friend Charlie came over to help me watch the Rose Bowl game from Pasadena. I say "help me" because Charlie used to play football and can usually point out subtleties that I'm likely to miss.

ABC television began its pre-game show with a quotation from Shakespeare. An on-screen inscription said, "A rose by any other word would smell as sweet."

"They fumbled that one," I said.

"Whatdya mean?" Charlie said. "The game hasn't even started."

"But the coverage has," I said. "That line from Shakespeare was wrong. It should have said *name*, not *word*."

"Who says?" asked Charlie.

"Juliet," I said. "She wonders why Romeo has to have a name that her family hates. 'A rose,' she says, 'by any other *name* would smell as sweet.'"

Charlie wondered what that had to do with the game.

"Well," I said. "Whoever wrote that graphic must have assumed that all words are names."

"Names *are* words," Charlie said. "You got a Bud?"

"But words aren't always names," I said.

"A Bud?" Charlie said. His repetition made clear that he wasn't talking about a rosebud. I went to the kitchen and came back with his beer.

"Names are words," I said, "but not all words are names. *Wherefore* is not a name."

"I've heard that line," Charlie said. "Wherefore *art* thou, Romeo?" And all the time he's hiding down in the rosebushes."

"No, Charlie, she wasn't asking where Romeo was. She was asking *why* he had to have the name Romeo. 'Wherefore art thou Romeo?'"

"That's almost interesting," Charlie said. His attention went back to the TV screen while I went on with my point.

"And in the Shakespeare line, *by* and

*smell* and *sweet* are not names. Of course, in some other context *smell* and *sweet* might be names. In 'the sweet smell of success,' *smell* is a name, and in 'Sweets for the sweet,' *sweet* is twice a name."

"Ummm," Charlie said, and hoisted his beer.

On screen another graphic flashed: "Of all flowers the rose is best." ABC said that one came from Shakespeare's *Two Noble Kinsmen*.

"Wrong again," I said. "It should be *Kinsmen*, not *Kingsmen*. And the play was written by John Fletcher, not William Shakespeare."

"Got another Bud?" Charlie said. I went to the kitchen again, but kept talking.

"Of course, Fletcher may have had some help from the Bard. But saying the rose is the best of flowers is no high literary achievement. I doubt Shakespeare would have put the line that way."

"No kiddin'," Charlie said. He popped open the can.

"Anyway," I said, "*Two Noble Kinsmen* is not listed among the thirty-seven plays usually attributed to the Bard of Avon."

When Charlie went to the kitchen by himself, it was halftime in Pasadena we UCLA alumni were embarrassed, behind and looking behind. The Bruin quarterback had been ill for a week, and his teammates couldn't hold on to the ball. They had more turnovers than the International House of Pancakes.

"Wherefore art thou talking to thyself," I said to myself, and made a resolution. In the second half, the Bruins continued their fumbling ways. Charlie did all the lecturing, and I learned more about football than I really wanted to know.

Wen Smith's *Speaking of Words* is heard on the *Jefferson Daily* on Mondays, and on JPR's Classics & News Service Saturdays at 10 a.m.





# EYE ON INSURANCE

*An update on issues and events affecting policy holders throughout the nation.*

## ***Seat Belt Use at Record Level***

*USA Today*

A record number of Americans strapped on seat belts this year, a trend advocates attribute to tougher restraint laws in some states, according to the Department of Transportation. The 1993 figure was 66 percent, an increase over 62 percent in 1992 and 59 percent in 1991, the first year the survey was done in the current format. The Secretary of Transportation said the rise translates into 500 lives saved and more than 14,000 serious injuries avoided in 1993. "Untold pain and suffering and more than \$1 billion in health care and other costs to society also were avoided," he said. Part of the national increase was due to an upgrade in California's seat belt law, so that law enforcement officers could stop a motorist simply for failure to wear a seat belt. Only ten states have the so-called "primary" laws. They are California, Connecticut, Hawaii, Iowa, Mississippi, New Mexico, New York, North Carolina, Oregon, and Texas.

## ***Car Insurers Show Increasing Interest in Using Managed Health Care Claims***

*Wall Street Journal*

Auto insurers are giving consideration to a managed care approach to the medical treatment covered by their policies to cut costs and lower premiums. The use of managed care is one of the keystones of President Clinton's health care plan. Advocates of the approach argue that the most effective way to control medical treatment costs is by contracting medical services through organizations which manage hospitals and employ doctors. The health care market has been generally evolving toward the development of such networks, although the treatment provided under auto insurance policies has not followed the trend. Late in 1991, Colorado passed a law which allowed auto insurers to offer policies with managed care treatment as an option, but the idea seems to be becoming more acceptable. State Farm reports that now as many as 5,000 of its auto customers in Colorado sign up for its managed care option each month.

## ***Uninsured in U.S. Keeps Climbing***

*USA Today*

Two million more Americans lost their health insurance between 1991 and 1992. That brings the ever-increasing total of uninsured people to 38.9 million, according to new figures released. The previous estimate of the number of people without health insurance was about 37 million. Nearly all of uninsured Americans are workers under age 65; they account for 38.5 million of the new total. Many of them work for small firms or at low wages, according to the report by the Employee Benefit Research Institute.

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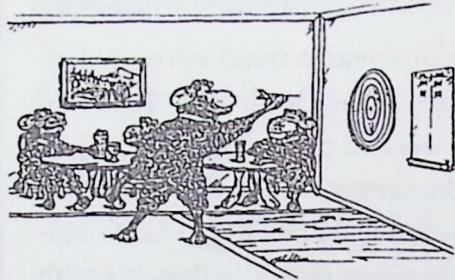
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# JEFFERSON OUTLOOK

*Russell Sadler*

## Bulls, Bears and Us Westerners

How did a world famous Shakespeare festival start in a little town in the mountains like this?" It was one of those conversations that could only happen at Alex's in Ashland. It is a lazy Sunday afternoon after skiing on Mt. Ashland. The rental skis have been returned. The beer is cold, a fire crackles in the grate and the visitor from France sitting at the next table asks his companion from San Francisco a question she cannot answer so they ask the local folks sitting by the fire.

So they learned how Southern Oregon College English professor Angus Bowmer began staging Shakespeare plays in 1935 because he believed Shakespeare should be seen and not just read. They learned of the festival's growth from a community curiosity to a professional enterprise that became a substantial economic engine for a community trying to diversify from the ups and downs of the wood products economy of the Rogue Valley. They learned of the festival's struggle to become economically self-sufficient in the late 1960's at a time when rising costs threatened its solvency despite regular sellouts at the box office. They learned of the community's controversial effort to help build indoor theaters with private gifts and grants from the federal Economic Development Administration allowing the festival to stretch its season into the winter and fall when the outdoor Elizabethan Theater was closed.

The reason a world famous Shakespeare festival started and stayed in a little town in the mountains is simply because the community realized it was an economic and cultural asset and made the pragmatic decisions that allowed it to prosper professionally.

The success of Ashland's Shakespeare Festival is a typical Oregon story. Like most of Oregon's success stories it is the result of a public and private effort that casually defies ideological consistency and currently

fashionable economic theory. Like most Oregon success stories it reflects the rule that dominates economic growth in the Western United States - public investment precedes private investment.

This is an important historical lesson because it is lost on an increasing number of people living in Oregon. A recent letter to the *Medford Mail Tribune* from James Womack of Phoenix suggests that paper's editorial page should sound more like the editorial page of the *Wall Street Journal*. There are solid reasons that few editorial pages in Oregon sound like the *Wall Street Journal*. The editorial prescriptions of the *Wall Street Journal* are largely irrelevant to Oregonians' daily lives. If Oregon had followed the editorial advice of the *Wall Street Journal* it would still be an economic backwater instead of a serious player in international trade. Historically Wall Street and its major megaphone, the *Wall Street Journal*, have had a bias against the American West. It actively discouraged investment in the Western States. In this private investment vacuum, Uncle Sam became the West's investment banker.

It began with Lewis and Clark, a government financed expedition that penetrated the Northwest. Only then did New York investor John Jacob Astor found the Pacific Fur Company and establish its base at Astoria. Astor sold out his interests to the British when it became clear the federal government could not protect Astoria during the War of 1812. The British remained the dominant political and economic force in the Northwest until 1846 when the growing number of American settlers began to discuss territorial status with the United States to protect their property interests. These settlers streamed into Western Oregon over the Oregon Trail protected from the Indians by federal forts to claim land and minerals stolen from the Indians by federal agents.



The growth of the West continued with government land grants subsidizing the construction of the transcontinental railroads, government money for land grant colleges and universities to underwrite agricultural research and disseminate it to farmers who dominated the early economy. Much of the agriculture in the region would not be possible without the substantial federal investment in irrigation and reclamation.

Oregonians voted to create Peoples Utility Districts in the early 1900's because private utilities claimed no one in New York would loan them enough money to electrify rural Oregon outside major cities. The people who spoke for investors claimed they could not see a profit in rural electrification.

The federal government built Bonneville Dam in the early 1930's because private investors in New York were unwilling to risk building a dam across the Columbia River. No contractor in the region was big enough to take on the job in any case. Bonneville was built by a consortium of contractors who became the forerunners of the region's largest construction firms in Portland, Seattle and Boise today.

The forerunners of the West's aviation industry - Boeing, Douglas, McDonald, etc. - all got their start flying government subsidized airmail. The West's commercial airlines were successful only because the federal government built the radio navigation beacons that made reliable schedules possible and local communities built the airports that gave passengers access to airplanes.

Oregon and the American West would be far poorer today if we had relied on Wall Street to provide the region's investment capital. That is why most Oregon newspaper editorial pages do not sound like the editorial page of the *Wall Street Journal*. Its Eastern-oriented prescriptions are not merely irrelevant to the region, they are often bias and hostile. Oregonians have learned they can provide what they need through their government when private enterprise ignores their economic interests whether it is electricity or Shakespeare festivals. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*.

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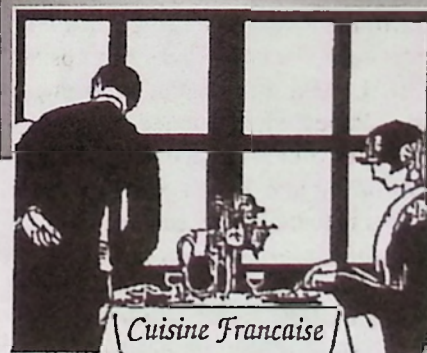
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# Fridays With Red

*Morning Edition* host Bob Edwards' new book about Red Barber

In October, 1992, public radio and the world of sports lost a beloved voice—that of Walter Lanier “Red” Barber. The legendary sportscaster died at the age of 84, in the Tallahassee hometown from which he often spoke to NPR listeners.

*Morning Edition* Host Bob Edwards spoke to Red each Friday morning at 7:35 ET, during a weekly chat that began as a sports segment and over its 12-year span turned into one of NPR’s most popular regular slots. During their segment, Red and Bob spoke about much more than sports or the business of broadcasting—they covered the Barber family’s cats, and the camellias and crepe myrtles that seemed forever blooming in Barber’s Tallahassee backyard; they discussed history; and they mused over the value of family and friends.

Listeners would write to say they looked forward to catching important lessons about life, and gaining perspective from Barber’s wisdom each week. “Most of them didn’t care for sports, but they loved Red,” Edwards says. “Red knew what worked on radio; he made it seem like we were just a couple of old friends talking over the fence.”

Since late 1992, Edwards has been chronicling those chats to honor Barber in a new book, “*Fridays with Red: A Radio Friendship*” (Simon & Schuster, October 1993). As Edwards puts it, “My Fridays with Red were HIS four minutes; I just went along for the ride. We talked about whatever he wanted to discuss, and Red went at it...”

Here’s an excerpt from the chapter *Wild Kingdom* in Edwards’ new book.



RED KNEW WHAT  
WORKED ON RADIO;  
HE MADE IT SEEM  
LIKE WE WERE  
JUST A COUPLE OF  
OLD FRIENDS TALKING  
OVER THE FENCE.

BOB EDWARDS

#### PHOTO

Red Barber pruning his camellias at his home in Tallahassee

#### WILD KINGDOM

The Barber family’s affinity for cats may have predated Red’s use of the “catbird seat” expression. There were many cats over the years, and there were reminders of them in the Barber home in Tallahassee. There were photos of cats they had known and loved, Lylah’s paintings of cats, ceramic cats sitting in corners, a ceramic cat sleeping on a ceramic pillow, pewter cats in the knickknack case, cat books, cat switchplates, cat candleholders and cat ashtrays. Outside were cat sculptures.

My favorite was a cat statue hidden in some tall, ornamental grass near the swimming pool. This cat was crouched low in that poised-to-strike position, as if it were waiting for a sculpted bird or plaster squirrel to pass by. No doubt the Barbers’

friends and relatives would see objects with cat themes and conclude that they had just discovered the Barber family’s Christmas present for that year.

NPR listeners were apprised of the cat world right from the start. This conversation is from our program on October 16, 1981.

RED: The important business of the week, Bob, which has had my attention, was to drive on down to Titusville Wednesday and pick up an Abyssinian kitten.

BOB: An Abyssinian kitten?

RED: An Abyssinian kitten.

BOB: What are they?

RED: Well, what they are is very, very wonderful. They’re ruddy little fellas. I’ve never had a cat that’s so intelligent, so alert, so loving. We had heard about them. Lylah and I have had a total of about fourteen cats. We’ve had domestic cats.



We've had a Persian. We've had four Siamese. We've had a Burmese. And the last cat we had, strictly a long-haired domestic named Bella, and she lived with us, Bob, for over twenty-three years. And when we lost her earlier this summer, it was really like losing a member of the family. And so this little fella, this little Abyssinian whose name is Arwe, he is the replacement. And so far he is replacing beautifully.

BOB: Arwe?

RED: Yes, this is Coptic. We have a professor, John Priest, at the Florida State University Department of Religion. And Lylah asked him to get a genuine, authentic name, an Abyssinian name. Of course, Abyssinia today is called Ethiopia. But in the Coptic language, he got a name for "wild beast," which is A-R-W-E. And it's pronounced "ARE-way." So he is a thoroughly authentic Abyssinian with an authentic name.

BOB: You wouldn't call a cat Reggie or Yogi or anything like that?

RED: Well, the first cat we had, we called him Sam. And the next one was Archie. Then Salome and then Only Son. And we've had a Siamese called Mr. Walkie-Talkie, and the name for that is, of course, obvious. The Burmese was called Richard the Lionhearted. We had a Siamese called One Too Many. And when I was a patient in New York's Ear, Eye and Nose Hospital, the hospital agreed and Lylah brought the cat to see me, and he spent a day and a night with me.

BOB: How come you like cats so much?

RED: Oh, my wife introduced me to cats. My daddy was a pit bull terrier man in Mississippi. And we've had five dogs—a pit bull, an English bull, a wirehaired, we've had a poodle and we've had a dachshund. But there's just something about cats that speaks to me, Bob.

BOB: The dogs got along with the cats?

RED: Yes, yes. At the time we had the English bull and the dachshund, that's when we got a Siamese kitten. And one night at the dinner table the two dogs went right under my feet, and the cat right in back of them. And I said, "Oh, he's one too many." And that's how he got named.

BOB: How 'bout those playoffs, Red?

RED: I'll start thinking about them next week.

We were at it again a year later on November 26, 1982. This time the subject was celebrity cats.

RED: Did you happen to see the Sunday Times, The New York Times, for November the fourteenth, Bob? There's a four-column story and a two-column wide picture of an Abyssinian cat named Tu.

BOB: Not again, Red.

RED: Yeah, but the thing is the headline: "Stolen Cat Leads Police to a Burglary Suspect."... This burglar is supposed to have stolen some three million dollars worth of paintings, jewelry and antiques from a hundred thirty homes around the northern area of San Francisco. And one of the mistakes he made is that he stole somebody's Abyssinian cat named Tu. And that's how the police checked him out and found out about it. And the cat is being held as material evidence. That's a very famous cat. Now, I think that's important.

Listeners were kept informed of Arwe's adventures over the years. By July 13, 1984, Arwe had found an adversary.

RED: Something serious in sporting is going on down here in my

front yard. There's a mockingbird that's got a nest and he's got some young ones in there. And you know about our Abyssinian cat, Arwe?

BOB: Yes, I certainly do.

RED: His life is now miserable. He likes to go out, but he doesn't anymore. He's just hanging inside because, I want to tell you, the

father mockingbird is a rough customer. He is dive-bombing our cat.

BOB: I don't blame him. Are you keeping him inside or is he inside voluntarily?

RED: Well, for a while. Before the mockingbird, we couldn't keep him in. And now, with the mockingbird, he doesn't want to go out.



Bob Edwards, author of *Fridays With Red: A Radio Friendship*. Excerpt courtesy of Simon & Schuster

And just one week later...

RED: Ernest Hemingway said a man's first duty is to defend his house. And I think that's what this mockingbird is doing. Lylah and I are delighted for several reasons, one of which is that Florida has a great many fleas. And now that Arwe is quite content to stay in the house, that means we have less of a flea problem.... And also yesterday, Robbit, one of the young mockingbirds, maybe on his first flying expedition, landed in our swimming pool. Fortunately, Lylah saw the bird fluttering there and we were able to fish it out in time. In a few minutes, after it shook the water off, on the way it went.

BOB: Well, I'm glad the cat is okay. After all, it's getting national publicity. There's a lovely picture of you and the beast in the July twenty-third edition of *Sports Illustrated* and a very nice article about you, Red.

RED: I told Arwe about his picture, and he doesn't seem to be very impressed at all, Bob.

BOB: He seems to be looking the other way. I'll bet he's got his eye on the mockingbird, and I wouldn't blame him.

By February of 1985, Red had a little different animal problem. Scott Simon was filling in for me, but Red managed to get a few words in anyway.

SCOTT: Listen, Red, Red. A few Fridays ago, you began to talk about how some mangy squirrels down there in Tallahassee have been filching food from out of your bird feeders. Now as I remember that conversation, I might have been a little short with you. I was sort of thinking, "Come on, Red, this is a sports segment." But I tell you, Red, we have received more letters about your birds and squirrels than anything I've ever seen when you've spoke out about the Super Bowl, or gambling or boxing. So I tell you what—this morning, by popular demand of the American public, let's talk about your squirrels and birds, okay?

RED: Well, first off, Scott, I never said they were mangy because they're very fat and very well fed. And further, my wife thinks they're cute.

SCOTT: Well, I guess she has a point. Forgive me, I was reaching.

RED: ...I have nine. In fact, I don't have them—they come from these live oak trees all around. And I don't know whose squirrels they are.

SCOTT: Nine! How do you tell the difference between their little faces?

RED: I don't know them as individuals. I just know that they eat up all of the birdseed, and there's no way that I can defeat them. The thing that distresses me is that they drive the birds away...



# Profiting from Non-profits?

*Tax Court ruling may require Coos Bay non-profits to pay over \$125,000 in back taxes*

**D**o you remember your property tax bill? A group of Coos Bay non-profit organizations using city-owned facilities will certainly never forget their 1993 tax tab, thanks to the Coos County Assessor's Office, the Oregon Department of Revenue and an Oregon Tax Court ruling.

If forced to pay up, some fear that the Coos Art Museum, Helpline, Inc. in the Ed Lund Building, and users of the Neighborhood Facility Building, might close.

The notion that over \$125,000 in property taxes might be due from these organizations – including a whopping \$80,000 in back taxes for the art museum alone – has Coos Bay Mayor Joanne Verger hopping mad. “If a city cannot rent or lease to non-profit organizations who provide enormous community services, and bring in tourist dollars, what can we do? We can fight this,” Verger said.

The outcome hinges on a Tax Court ruling by Judge Carl N. Byers, which is now under appeal in the Oregon Supreme Court. The judge ruled a Lincoln County theater group, Theater West, Inc., did not qualify for a property tax exemption because it was not charitable or “literary.”

The ruling sent shudders through the Oregon arts community, and through all those organizations using government facilities that hold state and federal income tax exemptions and non-profit status – they might be next.

In the Lincoln County appeal, Oregon Advocates for the Arts has added an amicus brief to the battle. The state has until later in January to re-

spond, according to Elaine Young, director of the Advocates.

The outcome affects everyone's taxes.

Historically in Oregon, non-profit organizations (exempt from state and federal income taxes) using government-owned facilities have also been exempt from property taxes, if they applied for an exemption with the assessor's office.

This law has been on the books since 1977. The Coos Art Museum, for example, has been a non-profit organization since 1952, but until 1993 had never filed for an exemption and never paid property taxes, according to Director Larry Watson and museum attorney Roger Gould. Gould, a former Coos Bay mayor, is donating his services to the museum in the case.

During that time, the museum moved from the historic Carnegie Library to the city-owned site of the former Coos Bay Post Office.

Earlier this year, the assessor's office told the museum it owed back taxes and would have to pay up; later the assessor's office said taxes weren't owed for just one year, but for six years.

County Commissioner Jack Beebee says the commission has not reviewed the issue because County Assessor Gayland VanElsberg has been told by the Oregon Department of Revenue that he has no choice but to notify the organizations to file for exemption and check for unpaid taxes.

And, Barbara Foord, of VanElsberg's office, said she had no choice but to request the back taxes because of the tax court's ruling.

Coos Art Museum is one of only three public



**IF A CITY CANNOT RENT  
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PROVIDE ENORMOUS  
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DOLLARS, WHAT  
CAN WE DO?  
MAYOR JOANNE VERGER**

BY

*Linda Meierjürgen*

PHOTO

Coos Art Museum  
in Coos Bay



art museums in Oregon.

The Portland Art Museum, whose multi-million dollar facility and personal property collection dwarfs the \$200,000 collection and \$75,000 annual budget of the Coos Art Museum, has not been asked by Multnomah County to file for a new exemption or to pay back taxes – apparently pending the results of the Oregon Supreme Court ruling, Young said.

Barbara Swanson, director of the state's property tax division, says Coos County's assessment records have been "excellent" during a recent state review, including property tax exemptions granted to organizations using government-owned facilities.

Swanson said her department does not review every exemption, but did say the assessor's office could be held accountable for making sure the exemptions were granted properly. The assessor could be sued to put the property on the roles.

Coos Bay City Attorney Paula Bechtold says the city urban renewal agency's \$1-per-year lease with the art museum – which expired in July and has not been renewed – held the art museum responsible for any taxes. She added, though, the city will respond to the tax bill and cooperate in any appeal.

City Manager Jim Watson says, "let 'em foreclose. They can be the keepers of the building." The city provides \$15,000 a year to cover utilities and has given grants in the past for major repairs and renovation. (A government cannot "foreclose" on another government agency, according to Gould and Bechtold.)

But the county could try to collect from the non-profit corporation – some \$80,313 for the art museum and \$14,270 for the Neighborhood Facility Building, which is home to the Drop-in Playschool, Camp Fire and other organizations.

None of these organizations have been granted an exemption, Foord said. Gould says most of the organizations, including the art museum, are formed as corporations so the county would have to collect from the corporations' budgets – predicting it might force some to fold.

Gould said the art museum has appealed the denial of its exempt status. Gould also believes the law cited in the case is "superfluous" because another Oregon law specifically states all property owned by a municipality is exempt from property taxes.

For the Oregon Advocates for the Arts, the issue revolves partially around equal treatment under the law, Young explained. Why should some groups already granted exemptions retain them, while others are required to file and may now be turned down under the new ruling?

In addition, Young points out, how can the state legislature fund the Oregon Arts Commission to encourage the arts, then turn around and try to charge the same organizations property taxes?

■

Linda Meierjorgen is Coast Life Editor of *The World* newspaper in Coos Bay. This article is reprinted courtesy of *The World*.

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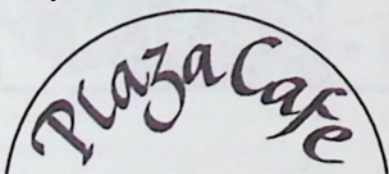
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# NATURE NOTES

*Frank Lang*

## Shedding Light on Glowworms

**B** iologists occasionally get exciting gifts. Last week, I received a marvel.


A hiker, in the woods after dark without a light, found his trail lighted in places by tiny phosphorescent glows. He collected a glow and brought it back in a film container with some soil. When I peeked in the darkened canister, there was a faint blue-green glow, a single point of light. When we examined the container's contents, we discovered what appeared to be beetle larvae, undoubtedly the source of light. A quick trip down the hall to our insect collection and Dr. Coffey, our entomologist, revealed that we had a glowworm. Glow, little glowworm, glimmer, glimmer. It was that wee beast immortalized in song. Our glowworm trapper told me he had seen several concentrations along his darkened route. Dr. Coffey tells me that glowworms are not often seen or collected in our part of the country. They are close relatives of the beetles called fireflies.

Our glowworms are members of the beetle family Phengodidae. Adult males have distinctive feathery antennae and short, protective wings with flying wings exposed. Males don't glow. Females are wingless and resemble larval stages of both sexes. Larvae and females both glow; larvae for practice, females to attract a mate. The predatory larvae feed on soft-bodied insects and other small organisms.

Larvae of one genus of fireflies glow and flash like females of a different genus. The larvae attract unsuspecting males who become a meal. How disappointing for the males, how clever of the larvae! Is there a lesson here?

Many different plants and animals lumi-

nesce, glow in the dark. The glow is usually the result of complex chemical reactions involving oxygen. Several different enzymes called luciferases, several different substrates called luciferins, and adenosine triphosphate, or ATP, as an energy source interact, producing light. The name of the substrate and its enzyme is from the Latin *lucifer*, meaning light-bearing. The enzymes and the substrates vary, depending on the organism. The light produced is in the visible part of the spectrum and produces very little heat. When you first see the pale, ghostly glow of rotting wood at night, your first thought might be of Lucifer with a capital L.

Many wood-rotting fungi bioluminesce to create the so-called foxfires of the forest. The fine strands or mycelium of the fungus that penetrate the damp, rotting wood or its fruiting body, the mushroom, or both, glow in the dark. Several of our local mushrooms, the Jack o'lantern and honey mushrooms, luminesce when alive and well. If too dry? No luminescence, no matter how dark it gets. At Boy Scout camp, we would peer out between the flaps of our tents to see the eerie glow of fungal mycelia in the damp wood of old downed, rotting conifer logs. A spooky night for kids of any age. 

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard Fridays on the *Jefferson Daily* and Saturdays at 8:30am on JPR's Classics & News Service.



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# QUESTING FEAST

*Geraldine Duncann*

## Sweets for Your Sweet

With the Feast of St. Valentine fast approaching, what could be more appropriate than Love Cakes?

Gingerbread is one of Europe's oldest sweets. This ubiquitous delight moved north with the conquering Romans. The earliest forms were simply wheat flour and honey, seasoned with ginger, and cooked into a paste. This was formed into lumps and decorated with nuts or pressed into carved wooden molds. With the addition of yeast and eggs the resulting cakes became more refined. However, it remained heavy and quite moist until the 19th century and the advent of chemical leavening. In many cultures, however, the older form remained the more popular.

Gingerbread of many types was sold at the old traditional fairs. It was a fairing or inexpensive item that anyone could afford. In England each fair had it's own recipe and the venders were licensed to sell gingerbread made from that recipe only.

Across the channel in Germany, gingerbread, or Liebcuchen (love cake) as it was called, took on even greater importance. It was formed into fantasifull shapes, like the gingerbread men we have at Christmas time. People, animals, birds, flowers and fruits, and even whole scenes were fashioned from the dough. The most popular-shapes, however, were the hearts: big hearts, little hearts, simple hearts, and hearts ornate enough to resemble a Victorian valentine.

Sometimes the ornamentation was made from more of the gingerbread dough and sometimes of nuts and glazed or gilded fruits. By far the most popular were those decorated with brightly colored sugar frosting. Sometimes they had paper pictures stuck on with the frosting. Some even are decorated with small mirrors with something written like, "Look here and see the one I love." Besides being highly ornamented, the gingerbread hearts were

## LIEBCUCHEN or Love Cake

- 1 1/2 cups soft margarine
- 2 cups sugar
- 1/2 cup honey
- 2 beaten eggs
- 4 1/2 cups flour
- 1 tablespoon baking powder
- 1 tablespoon ginger
- 1 tablespoon cinnamon
- 1 teaspoon nutmeg
- 1/2 teaspoon cardamom
- 1/2 teaspoon powdered anise
- 1/2 teaspoon powdered clove

Preheat oven to 350°. Mix first four ingredients together until well blended and creamy. Sift all dry ingredients together and gradually add to the wet mixture. Mix until a workable dough results. If the dough is too stiff to work, add just a bit of cold coffee.

Roll out some of the dough on a lightly floured surface to about 1/4" thick and cut into heart shapes of varying sizes. If you don't have heart shaped cutters, cut 2 or 3 different size hearts out of paper or cardboard and use as patterns. (I usually make hearts ranging in size from 3 to 8 inches tall.

Place hearts on lightly oiled baking sheets and bake in preheated 350° oven for 10 to 12 minutes. Remove from baking sheets and let cool.

Decorate with butter cream frosting, (powdered sugar and butter or margarine). Make frosting into various colors with food coloring and use paper or cloth frosting bags and decorator tips to decorate your Liebcuchen.

There are excellent photos of Liebcuchen in both the German and Viennese volumes of the Time/Life series of *Cooking From Around the World*.



festooned with ribbons and could be worn around the neck or tied to your clothing and worn.

Young men would buy these gingerbread creations or Liebcuchen and give them to the apple of their eyes. The girls would tie them onto their sleeves and if they made it through the entire day of the fair without their hearts being broken, it meant the couple truly were in love.

“

AN I HAD BUT  
ONE PENNY  
IN THE WORLD,  
THOU SHOULDST HAVE IT  
TO BUY GINGERBREAD  
AT THE FAIR.

LOVE'S LABORS LOST  
ACT V, SCENE 1 (COSTARD)

Other young blades who also fancied the lady in question would follow the couple about with sticks, trying to break the hearts. The hearts, of course, had to be defended, and as you can imagine, many were the confrontations which ensued throughout the lanes of the fairs.

This tradition is where the expressions, "Wearing your heart on your sleeve," "Broken Hearted," and "Sweet Heart," come from. ■

Writer and artist, Geraldine Duncann has spent a lifetime collecting recipes, folk traditions and legends from around the world. Educated in Berkeley, California; Oxford, England; and Dijon, France, she now lives in the Rogue Valley and has recently become the owner of Pucks Donuts in Ashland. Geraldine Duncann's *The Questing Feast* can be heard on JPR's Classics & News Service Mondays through Fridays at 3:55pm.

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# ON THE SCENE

Scott Simon

## No regrets... just a few miracles

*Sometimes our tracks lead us back home ... even after we've seen the lights and the cameras. On November 13, 1992 Scott Simon returned to NPR as host of Week-end Edition Saturday, following a year's leave of absence.*

Jerusalem, early October—what did I miss most during a year away from radio? I think it was the engineers.

It was my great good fortune on returning to NPR and an extended assignment in Sarajevo and Israel, to work once more with two of my favorite friends and colleagues: Manolita Wetherell, who runs the New York Bureau, and Leo del Aguila, who presides with similar competence and good humor in Los Angeles. I have enjoyed extended assignments previously with both of them, from El Salvador to political conventions to profiling serial killers (now there's a mixed bag).

Some of my favorite colleagues at NBC, it must be said, were also broadcast engineers, but there, the departmental distinctions were more rigid: engineers record the news, producers organize and present it, and reporters—well, that's one of the items I could never quite figure out. In the field for NPR, reporters and engineers work as colleagues in a shared enterprise.

Manoli and Leo are both among the most interesting people I have ever known—and I have interviewed John Kenneth Galbraith and Susan Sontag. This has advantages for personal companionship as well as professional accomplishment. In Sarajevo, while I would prattle on about

contending peace proposals and ask the locals for their estimation of the UN presence in the city, Manoli would talk about the new music of Peter Gabriel and Twisted Sister, the latest Woody Allen film (he is especially popular in Bosnia, one of the few areas in the world these days where New York anxiety and suspicion might look benign), and the difference between relief food supplements as delivered in Somalia and Sarajevo. Given the choice between my companionship and Manoli's, even my mother would choose Manoli.

Leo, most simply, quickly became one of the most popular presences in Israel—during a time when Michael Jackson visited the country. Once, we spent an exhausting and anxious day in the Gaza Strip. On arriving back I went straight to the hotel desk to pick up our messages, and one of the hotel staffers asked me what Gaza was like. "Dreadful and dangerous," I said, "kids throwing rocks, walking around with unsheathed scimitar, ugly and dangerous." Her

face showed sympathy; small tears, I do believe, began to gather as she looked at me and asked, "Is Leo alright?"

An engineer is often the real ears of any reportorial operation. Over the years, I have developed the idea that people often speak more candidly to photographers than reporters, because photographers, after all, aren't writing it down.

Photographers are perceived to be more trustworthy. Reporters, on the other hand, are always scribbling and measuring their words for real or imagined inconsistencies. Who wants to talk to someone like that?

“  
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OVER THE YEARS, I HAVE  
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MORE CANDIDLY TO  
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PHOTOGRAPHERS, AFTER ALL,  
AREN'T WRITING IT DOWN.”



(I have tried this theory on a number of the great news photographers, including David Turnley, with whom I served in the Gulf War, and his brother Peter Turnley, whom we got to know in Jerusalem. They both think it's interesting—but only interesting.) Engineers, similarly, are the honest and most sympathetic part of a reporting team. They're not thinking of the next question—they are honestly and totally devoted to listening to what someone is saying NOW. Both Leo and Manoli have mastered what amounts to a game face: looking like they are listening intently, even if circumstances suggest they are not.

During this last trip I noticed Manoli nodding and wincing and even allowing herself small chuckles as we were interviewing a man in a public park. The thought then struck me suddenly: this man is speaking Serbo-Croat! Manoli no more understands him before translation than do I. But her nodding, her intensity, helped lead him through a painful and necessary account.

I have been lost in a jungle with Manoli; uncovered the scenes of massacres with Leo; and had to run around sniper fire with both of them, me stepping lightly with no more than a pen, them burdened down with recorders and batteries and cables. None of us is as young as we used to be, and when we encounter such professional and personal hazards now, I remember we all have precious lives waiting for us back home. But Leo and Manoli, as well as many other NPR engineers, continue to share a conviction that reporting the story with a depth and feeling only NPR can accomplish is a professional goal worth pursuing.

While we were in Jerusalem, Rich Rarey, our technical director on *Weekend Edition* and an old colleague from the first days of the Chicago Bureau, got married back home. I had told Rich that only a miracle would prevent me from attending that wedding, and damned if the miracle didn't happen—with the signing of an agreement in the Middle East. mm

---

Scott Simon is host of NPR's *Weekend Edition* on Saturdays, heard on JPR's *Classics & News* and *Rhythm & News Services* at 6am.

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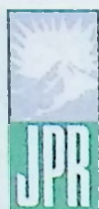
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# PROGRAM GUIDE

At a Glance

## Specials this month

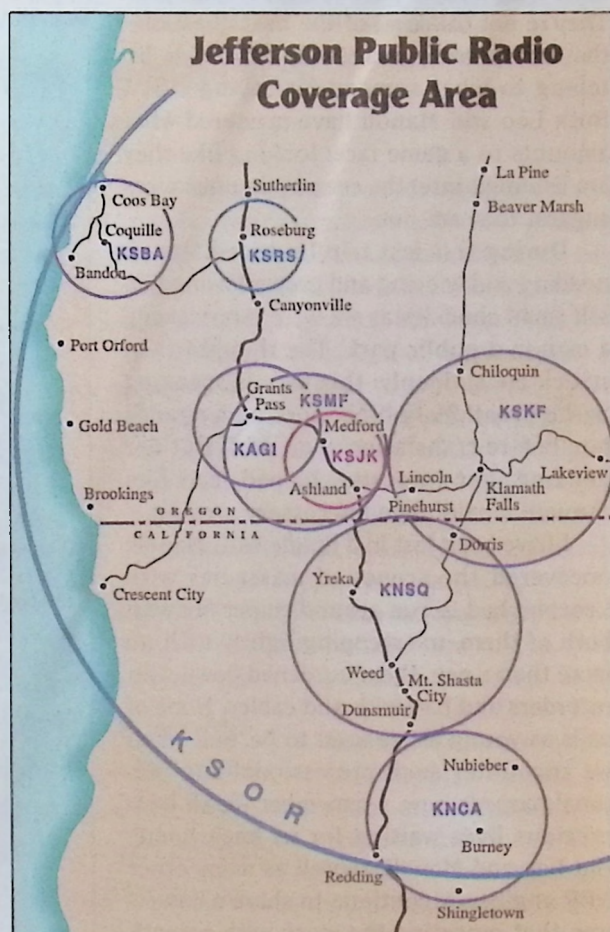
### All Services

Substance abuse continues to be a major problem in our society. A 1993 report released by the National Institute on Drug Abuse indicates a rise in drug use by the youngest teenagers. And alcohol, the most widely abused drug, continues to have increased popularity among young people. *Drug-Proofing Your Children*, a special JPR call-in airs Wednesday, February 16. The program will begin at 6:30 pm with a news documentary special produced by award-winning producer David Freudberg, followed by a two-hour local call-in hosted by News Director Annie Hoy. This program will air on all services.

### CLASSICS & NEWS SERVICE KSOR / KSRS

Legendary contralto Marian Anderson died last year. Join us for a special remembrance of her outstanding career on "Classically Black: A Tribute to Marian Anderson," Saturday, February 5 at 3:00 pm.

And join us for an important call-in program: *Is Classical Music in Crisis?* Hosts Pat Daly and Russ Levin look at the state of classical music in America. With declining concert audiences, rising costs, and the decline of music education in the schools, can classical music survive? We'll look at the music scene from the perspective of artists, management, the media, the record industry, education, and new audience development. Our panel will include representatives from local music organizations, professional musicians, and a variety of guests. Everyone with an interest in classical music will want to hear this important broadcast. *Is Classical Music in Crisis?* airs Thursday, February 10th from 7-9 pm on the Classics and News service.



## Volunteer profile: Tim Harper

Hard as it is to believe, Tim Harper is the only person at JPR who flies helicopters. Tim is the host of *Jazz Monday*, a morning news host, and a regular commentator ("The Back Side of the Boom") on the Jefferson Daily. In real life he works as Risk Manager for Erickson Air-Crane, a Central Point aviation firm.

Tim came to JPR in response to one of our on-air appeals for news volunteers, but his love for jazz quickly expanded his involvement.

"I've been a twenty-plus year listener and supporter of public radio," he says, "and I felt that volunteering my time was something I could give that went beyond financial support."

Tim has a long background in radio, too. He started out working at a small station in high school, and in the '70s worked in commercial radio. We're pleased to utilize his many talents on the air here at JPR.

Now, Tim, how about that 'copter ride?



### KSOR Dial Positions in Translator Communities

Bandon .....	91.7	Happy Camp .....	91.9
Big Bend, CA .....	91.3	Jacksonville .....	91.9
Brookings .....	91.1	Klamath Falls .....	90.5
Burney .....	90.9	Lakeview .....	89.5
Callahan .....	89.1	Langlois, Sixes .....	91.3
Camas Valley .....	88.7	LaPine, Beaver Marsh .....	89.1
Canyonville .....	91.9	Lincoln .....	88.7
Cave Junction .....	89.5	Mt. Shasta, McCloud, Dunsmuir .....	91.3
Chiloquin .....	91.7	Merrill, Malin, Tulelake .....	91.9
Coquille .....	88.1	Port Orford .....	90.5
Coos Bay .....	89.1	Parts of Port Orford, Coquille .....	91.9
Crescent City .....	91.7	Redding .....	90.9
Dead Indian / Emigrant Lake .....	88.1	Roseburg .....	91.9
Ft. Jones, Etna .....	91.1	Sutherlin, Glide .....	89.3
Gasquet .....	89.1	Weed .....	89.5
Gold Beach .....	91.5	Yreka, Montague .....	91.5
Grants Pass .....	88.9		



# CLASSICS & NEWS

KSOR 90.1 FM  
ASHLAND

KSOR dial positions for translator communi-  
ties listed on previous page

KSRS 91.5 FM  
ROSEBURG

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 Metropolitan Opera	9:30 St. Paul Sunday Morning
12:10 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 Chicago Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 On with the Show
		5:00 America and the World	3:00 Classical Countdown
		5:30 Pipedreams	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 State Farm Music Hall

# Rhythm & News

KSMF 89.1 FM  
ASHLAND  
CAVE JCT. 90.9 FM

KSBA 88.5 FM  
COOS BAY

KSOF 90.9 FM  
KLAMATH FALLS

KAGI AM 930  
GRANTS PASS

KNCA 89.7 FM  
BURNLEY

KNSQ 88.1 FM  
MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Iowa Radio Project (Wednesdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Milky Way Starlight Theater (Thursdays)	10:00 Car Talk	9:00 Jazz Sunday
3:00 Marian McPartland's Piano Jazz (Fridays)	Creole Gumbo Radio Show (Fridays)	11:00 Living on Earth	2:00 BluesStage
4:00 All Things Considered	Legacies (Wednesdays)	11:30 Jazz Revisited	3:00 Confessin' the Blues
6:30 Jefferson Daily (Marketplace heard on KAGI)	9:30 Ken Nordine's Word Jazz (Thursdays)	12:00 Jazz Smithsonian	4:00 New Dimensions
7:00 Echoes	10:00 Jazz (Mon-Wed)	1:00 Afropop Worldwide	5:00 All Things Considered
9:00 Le Show (Mondays)	Jazzset (Thursdays)	2:00 World Beat Show	6:00 Folk Show
Selected Shorts (Tuesdays)	Vintage Jazz (Fridays)	5:00 All Things Considered	8:00 Musical Enchanter Storytelling Hour
		6:00 Rhythm Revue	9:00 Thistle & Shamrock
		8:00 Grateful Dead Hour	10:00 Music from the Hearts of Space
		9:00 The Retro Lounge	11:00 Possible Musics
		10:00 Blues Show	

# News & Information

KSJK AM 1230  
TALENT

Monday through Friday		Saturday	Sunday
5:00 Monitoradio Early Edition	Milky Way Starlight Theater (Thursday)	6:00 Monitoradio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Software/Hardtalk (Friday)	7:00 BBC Newsdesk	9:00 BBC Newshour
6:50 JPR Local and Regional News	1:00 Monitoradio	7:30 Inside Europe	10:00 Sound Money
8:00 BBC Newshour	1:30 Pacifica News	8:00 Sound Money	11:00 To the Best of Our Knowledge
9:00 Monitoradio	2:00 The Jefferson Exchange (Monday)	9:00 BBC Newshour	2:00 El Sol Latino
10:00 BBC Newshour	Monitoradio (Tuesday-Friday)	10:00 Hell's Bells	8:00 BBC World Service
11:00 People's Pharmacy (Monday)	3:00 Marketplace	10:30 Talk of the Town	
The Parents Journal (Tuesday)	3:30 As It Happens	11:00 Zorba Pastor on Your Health	
Voices in the Family (Wednesday)	5:00 BBC Newshour	12:00 The Parents Journal	
New Dimensions (Thursday)	6:00 The Jefferson Daily	1:00 CSPAN'S Journal	
Quirks and Quarks (Friday)	6:30 Marketplace	2:00 Commonwealth Club of California	
12:00 BBC Newsdesk	7:00 The MacNeil-Lehrer Newshour	3:00 Second Thoughts	
12:30 Talk of the Town (Monday)	8:00 BBC Newshour	3:30 Second Opinions	
The American Reader (Tuesday)	9:00 Pacifica News	4:00 BBC Newshour	
51 Percent (Wednesday)	9:30 BBC Newsdesk	5:00 To the Best of Our Knowledge	
	10:00 BBC World Service	8:00 BBC World Service	





# ROCK STAR

At a particular age,  
density, and temperature,  
a white-dwarf star can  
literally be a diamond  
as bit as the Earth.

On StarDate we'll tell you  
about all kinds of fun,  
space-related facts  
like that.

## CLASSICS & NEWS

**Mondays-Fridays**  
**7:35am & 3:30pm**

### PROGRAM GUIDE

# CLASSICS & NEWS SERVICE

**KSOR 90.1 FM**  
ASHLAND

**KSRS 91.5 FM**  
ROSEBURG

KSOR dial positions for translator communities listed on page 18

### MONDAY-FRIDAY

5:00-6:50 am

#### **Morning Edition**

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

#### **JPR Morning News**

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon

#### **First Concert**

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Star Date at 7:35 am, Marketplace Morning Report at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm

#### **NPR News, Regional Weather and Calendar of the Arts**

12:15-4:00pm

#### **Siskiyou Music Hall**

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm, Star Date at 3:30 pm, and Questing Feast at 3:55 pm

4:00-4:30pm

#### **All Things Considered**

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams. Continues at 5:00 pm.

4:30-6:00pm

#### **The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm

#### **All Things Considered**

6:30-7:00pm

#### **Marketplace**

The day's business and financial news, with host David Brancaccio

7:00-2:00am

#### **State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

### SATURDAYS

6:00-8:00am

#### **Weekend Edition**

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

#### **First Concert**

Classical music to start your weekend, hosted by Pat Daly and Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at

9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm

#### **Metropolitan Opera**

The 1994 season of live opera broadcasts from the Metropolitan Opera House in New York City. Your host is Peter Allen.

2:00-4:00pm

#### **The Chicago Symphony**

Weekly concerts featuring the CSO conducted by Music Director Daniel Barenboim as well as distinguished guest conductors.

4:00-5:00pm

#### **All Things Considered**

The latest international and national news from NPR.

5:00-5:30pm

#### **America and the World**

Richard C. Hottelet hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm

#### **Pipedreams**

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am

#### **State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

### SUNDAYS

6:00-8:00am

#### **Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am

#### **Millenium of Music**

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am

#### **St. Paul Sunday Morning**

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

#### **Siskiyou Music Hall**

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00pm

#### **On with the Show**

Herman Edel hosts this weekly survey of the greatest music from the Broadway stage - from well-known hits to the undeservedly obscure.

3:00pm

#### **Classical Countdown**

Rich Caparella hosts this review of the nation's favorite classical recordings. Special segments include "Turkey of the Week."



4:00-5:00pm  
**All Things Considered**

The latest news from NPR.

5:00-2:00am  
**State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

**FEATURED WORKS**

\* indicates composer's birthday

**First Concert**

- Feb 1 T Debussy: Etudes for Piano
- Feb 2 W Mozart: Flute and Harp Concerto
- Feb 3\* Th Mendelssohn: Piano Concerto No. 1
- Feb 4 F Brahms: Cello Sonata No. 2
- Feb 7 M Beethoven: Piano Trio No. 3
- Feb 8 T Bizet: Symphony No. 1
- Feb 9 W Shostakovich: Symphony no. 9
- Feb 10 Th Martinu: Flute Sonata
- Feb 11 F Liszt: Piano Concerto No. 1
- Feb 14 M Tchaikovsky: Romeo and Juliet
- Feb 15 T Schubert: Moments Musicaux
- Feb 16 W Rodrigo: Concierto Serenata
- Feb 17 Th Debussy: String Quartet
- Feb 18 F Gershwin: Rhapsody in Blue
- Feb 21 M Ravel: Piano Concerto
- Feb 22 T Weber: Clarinet Concerto No. 2
- Feb 23\* W Handel: "Tra le Fiamme"
- Feb 24 Th Harris: Symphony no. 3
- Feb 25 F Prokofiev: Violin Sonata No. 2
- Feb 28 M Krommer: Concertino for flute and oboe

**Siskiyou Music Hall**

- Feb 1 T Brahms: Serenade No. 1
- Feb 2 W Mozart: Piano Quartet No. 1
- Feb 3\* Th Mendelssohn: Octet
- Feb 4 F Chaikovsky: Symphony No. 1
- Feb 7 M Schumann: Piano Concerto
- Feb 8 T Gliere: Horn Concerto
- Feb 9 W Berlioz: *Harold in Italy*
- Feb 10 Th Scriabin: Piano Sonata No. 3
- Feb 11 F Bartok: Music for Strings, percussion and celesta
- Feb 14 M Taneyev: Duet after Tchaikovsky's Romeo and Juliet
- Feb 15 T Britten: Variations on a Theme of Frank Bridge
- Feb 16 W CPE Bach: Flute Concerto in A
- Feb 17 Th Debussy: *La Mer*
- Feb 18 F Beethoven: Piano Concerto No. 1
- Feb 21 M Strauss: *Tod und Verklarung*



- Feb 22 T Mozart: Violin Concerto No. 5
- Feb 23 W Dvorak: Symphony no. 5
- Feb 24 Th Dello Joio: *Triumph of St. Joan*
- Feb 25 F Hummel: Piano Concerto in b
- Feb 28 M Hindemith: "Mathis der Maler"

**HIGHLIGHTS**

**Metropolitan Opera**

- Feb 5 *Aida*, by Verdi  
 Cast: Sharon Sweet, Dolora Zajick, Michael Sylvester, Juan Pons, Paul Plishka, Hao Jiang Tian.
- Feb 12 *Le Nozze de Figaro*, by Mozart  
 Cast: Renee Fleming, Marie McLaughlin, Susanne Mentzer, James Morris, Francois Loup. Conductor: Julius Rudel.
- Feb 19 *La Fille du Regiment*, by Donizetti  
 Cast: Kathleen Battle, Rosalind Elias, Frank Lopardo, Bruno Pratico. Conductor: Edoardo Muller.
- Feb 26 *Death in Venice*, by Britten (Begins at 10:00 am)  
 Cast: Anthony Rolfe Johnson, Thomas Allen. Conductor: David Atherton.

**Chicago Symphony**

- Feb 5 Pre-empted by Tribute to Marian Anderson (see specials page 18).
- Feb 12 Copland: Suite from *The Tender Land*; Hummel: Trumpet Concerto in E; Wagner: Prelude to *Tristan und Isolde*, *Forest Murmurs* from Siegfried, Overture to *Tannhauser*. Conductor: Erich Leinsdorf. Trumpet: Adolph Herseth.
- Feb 19 Stravinsky: Four Norwegian Moods; Stenhammar: Piano Concerto No. 2 in D Minor, Op. 23; Schumann: Symphony No. 3 in E-flat, Op. 97 ("Rhenish"); Weber: Invitation to the Dance, Op. 65. Conductor: Erich Leinsdorf. Piano: Cristina Ortiz.

- Feb 26 Richard Strauss: *Die Tageszeiten*, Op. 76, *Der Burger Als Edelmann*, Op. 60. Conductor: Erich Leinsdorf.

**St. Paul Sunday Morning**

- Feb 6 Michala Petri, recorder; Lars Hannibal, guitar. Program to be announced.
- Feb 13 Lafayette String Quartet. Beethoven: Quartet in B-flat, Op. 18, No. 6; Borodin, Quartet No. 2 in D Minor.
- Feb 20 Sanford Sylvan, baritone. David Brietman, piano. Songs by Schubert, Brahms, Ravel, Fauri, Harbison, and Chris de Blasio.
- Feb 27 Amsterdam Baroque Orchestra. J.S. Bach: Suite No. 1 in C; Handel: Concerto Grosso in A Minor, Op. 6, No. 4; Mozart: Divertimento in D, K. 136; Rameau: Suite from "Les Indes Galantes."

The Metropolitan Opera's new production of Benjamin Britten's *Death in Venice* will be broadcast on JPR's Classics & News Service on February 26th. Pictured at left is a scene from the opera.

# ECHOES

## A DAILY MUSIC SOUNDSCAPE

Echoes is a soundscape of modern music. Seamless, shifting, flowing, it bridges new age, minimalism, space music, new acoustic music and world fusion.

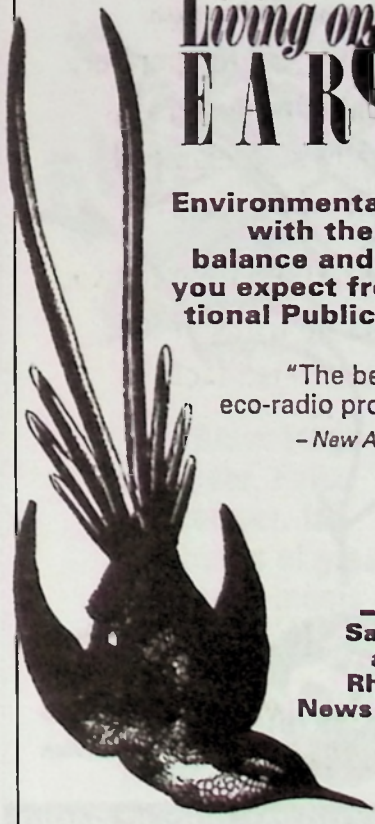
Weekdays  
 at 7 pm  
 on  
*Rhythm & News Service*

## Living on EARTH

**Environmental news with the depth, balance and clarity you expect from National Public Radio.**

"The best of the eco-radio programs."  
 — *New Age Journal*

**Saturdays  
 at 11am  
 Rhythm & News Service**





# ANOTHER CHANCE TO DANCE

The most  
original  
danceable  
music series  
on radio  
goes  
global.



Saturdays  
at 1pm on the  
Rhythm & News  
Service

FROM NATIONAL PUBLIC RADIO

## Rhythm & News Service

KSMF 89.1 FM  
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KSBA 88.5 FM  
COOS BAY

KSKF 90.9 FM  
KLAMATH FALLS

KAGI AM 930  
GRANTS PASS

KNCA 89.7 FM  
BURNET

KNSQ 88.1 FM  
MT. SHASTA

### MONDAY-FRIDAY

#### 5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

#### 9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Colleen Pyke. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am and Birdwatch at 2:30pm.

#### 4:00-6:30pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

#### 6:30-7:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

#### 7:00-9:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

#### 9:00-10:00pm Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

#### 9:00-10:00pm Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

#### 9:00-9:30pm Wed.: Iowa Radio Project

**Wed.: Legacies: Tales from America**  
Portland-based producer D. Roberts' series of portraits of cross-cultural and cross-generational Americans. James DePreist, conductor of the Oregon Symphony, introduces each episode.

**Thursday: The Milky Way Starlight Theatre**  
Richard Moeschl, Brian Parkins and Traci Batchelder create this weekly look at the people, cultures and places that make up the human side of astronomy.

**Thursday: Ken Nordine's Word Jazz**  
Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

**Friday: The Creole Gumbo Radio Show**  
Host Jerry Embree serves up a spicy gumbo of music Louisiana, including soul and R&B, Cajun folk, blues and zydeco.

10:00-11:00pm

#### Thursday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

#### 10:00-2:00pm Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

### SATURDAYS

#### 6:00-10:00am Weekend Edition

The latest national and international news from NPR.

#### 10:00-11:00am Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

#### 11:00-11:30am Living on Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

#### 11:30-Noon Jazz Revisited

Hazen Schumacher brings you the best of the first three decades of recorded American jazz: 1917-1947.

#### Noon-1:00pm Jazz Smithsonian

Experience the legacy of classic American jazz! The Smithsonian Jazz Masterworks Orchestra, conducted by David Baker and Gunther Schuller, performs music of the 1920s, '30s, '40s, and '50s.

#### 1:00-2:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

#### 2:00-5:00pm The World Beat Show

Thom Little brings you Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

#### 5:00-6:00pm All Things Considered

The latest national and international news from NPR.

#### 6:00-8:00pm Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B and roots rock.

#### 8:00-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.



9:00-10:00pm  
**The Retro Lounge**

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it deja vu? Or what?

10:00-2:00am  
**The Blues Show**  
Jason Brummitt with the best in blues.

**SUNDAYS**

6:00-9:00am  
**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-2:00pm  
**Jazz Sunday**

Contemporary jazz with host Michael Clark.

2:00-3:00pm  
**BluesStage**

Our favorite live blues program. Ruth Brown hosts.

3:00-4:00pm  
**Confessin' the Blues**

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm  
**New Dimensions**

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm  
**All Things Considered**

The latest national and international news from NPR.

6:00-8:00pm  
**The Folk Show**

Keri Green brings you the best in contemporary folk music.

8:00-9:00pm  
**The Musical Enchanter Storytelling Hour**  
This popular family program mixes songs and stories, and features Tish Seinfeld and Paul Richards.

9:00-10:00pm  
**The Thistle and Shamrock**  
Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm  
**Music from the Hearts of Space**  
Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am  
**Possible Musics**

Space music and new age music in an interesting soundscape.

**HIGHLIGHTS**

**Jazzset with Branford Marsalis**

- Feb 3 "Benny Goodman Revisited," with Jim McNeely, Jon Faddis, David Liebman, and the Carnegie Hall Jazz Band.  
Feb 10 Dirty Dozen Brass Band, Victor Goines.  
Feb 17 Dori Caymmi  
Feb 24 Don Pullen and the Afro-Cuban Connection, Sheila Jordan with the Ellen Powell Trio

**Marian McPartland's Piano Jazz**

- Feb 4 Nancy Wilson  
Feb 11 Lyle Mays  
Feb 18 George Duke  
Feb 25 Lorraine Desmarais

**AfroPop Worldwide**

- Feb 5 Gospel Special  
Feb 12 African Roots of Rock 'n' Roll  
Feb 19 Kanda Bongo Man Live!  
Feb 26 Women of the Afro-Atlantic World

**BluesStage**

- Feb 6 Son Seals  
Feb 13 Chris Cain  
Feb 20 Sonny Rhodes  
Feb 27 Rory Block, T. Buck Burns, Slip Clay, Joe Jonas

**Confessin' the Blues**

- Feb 6 Male/Female Duos  
Feb 13 Lightnin' Blues (Lightnin' Hopkins and others)  
Feb 20 Rounder Releases  
Feb 27 Songs Written by Willie Dixon

**New Dimensions**

- Feb 6 Creative Listening: Music for Life, with Allaudin Mathieu  
Feb 13 The Heart of Spiritual Practice, with Jack Kornfield  
Feb 20 Writing from the Depth, with Isabel Allende  
Feb 27 The Hero's Journey and Western Civilization, with Richard Tarnas

**Thistle & Shamrock**

- Feb 6 Robert Burns: Collected Works  
Feb 13 Dusting Off the Vinyl  
Feb 20 Unlikely Love Songs  
Feb 27 Fisher Folk

Join Ashland's own Tish Seinfeld, Paul Richards and friends for *The Musical Enchanter Storytelling Hour*, a program from which the whole family can learn and laugh, Sundays at 8pm on JPR's Rhythm & News Service.

PHOTO: CHRISTOPHER BRISCOE



YOUR HAPPINESS  
MEANS A LOT TO  
US, SO WE'RE  
GONNA GIVE YOU  
THE BLUES.



Every shade of the blues, in exclusive performances from the country's top clubs and best festivals. Hosted by the incomparable, Tony Award-winning Ruth Brown.

**BLUESSTAGE**  
THE ROOTS OF ROCK • THE CRADLE OF SOUL

Saturdays at 9pm  
on the Rhythm  
& News Service

FROM NATIONAL PUBLIC RADIO



Join BluesStage producer, Felix Hernandez, for two hours of great American music - roots rock, soul, and R & B.

Saturdays at 6pm  
Rhythm & News



rrroarsqueal  
clickclack  
tappatappa  
ticktick  
ee-ee-eee  
car talk



Mixing  
**wisecracks**  
with  
muffler  
problems  
and  
**word puzzles**

with wheel  
alignment,  
Tom & Ray  
Magliozzi  
take the fear  
out of car repair.

Saturdays at 10am on the  
**Rhythm & News Service**



**FROM NATIONAL PUBLIC RADIO**

# News & Information Service

KSJK AM 1230  
TALENT

## MONDAY-FRIDAY

5:00-8:00am  
**Monitoradio**

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am  
**Marketplace Morning Report**

6:50am  
**JPR Local and Regional News**

8:00am-9:00am  
**BBC Newshour**

News from around the world from the world service of the British Broadcasting Company.

9:00am-10:00 a.m.  
**Monitoradio**

10:00am-11:00am  
**BBC Newshour**

## 11:00AM - NOON

MONDAY  
**People's Pharmacy**

TUESDAY  
**The Parents Journal**  
Bobbi Connor explores issues facing parents and children.

WEDNESDAY  
**Voices In the Family**  
Dan Gottlieb, a psychologist and family therapist, hosts this weekly program devoted to issues of mental and emotional health.

THURSDAY  
**New Dimensions**  
This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

FRIDAY  
**Quirks and Quarks**  
The CBC's award-winning science program.

12:00-12:30pm  
**BBC Newsdesk**  
The latest international news from the BBC World Service.

## 12:30PM - 1:00PM

MONDAY  
**Talk of the Town**  
Claire Collins hosts this interview program devoted to local and regional issues.

TUESDAY  
**The American Reader**  
Interviews with authors of the latest books.

WEDNESDAY  
**51 Percent**  
Features and interviews devoted to women's issues.

## THURSDAY

**The Milky Way Starlight Theatre**  
Richard Moeschl, Brian Parkins, and Traci Ann Batchelder create this weekly look at the people, culture, and places that make up the human side of astronomy.

FRIDAY  
**Software/Hardtalk**  
Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:00pm-1:30pm  
**Monitoradio**  
The latest national and international news.

1:30pm-2:00pm  
**Pacifica News**  
National and international news from the Pacifica News Service. (Repeats at 9pm)

## 2:00AM - 3:00PM

MONDAY  
**The Jefferson Exchange**  
Wen Smith, Ken Marlin, Lee Carrau, and Mary Margaret Van Diest host a call-in discussion of issues of importance to southern Oregon.

TUESDAY-FRIDAY  
**Monitoradio**  
The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm  
**Marketplace**  
The day's business and financial news, with host David Brancaccio.

3:30pm-5:00pm  
**As It Happens**  
National and international news from the Canadian Broadcasting Corporation.

5:00pm-6:00pm  
**BBC Newshour**  
6:00pm-6:30pm  
**The Jefferson Daily**  
Local and regional news magazine produced by Jefferson Public Radio.

6:30pm-7:00pm  
**Marketplace**  
A repeat broadcast of the 3:00pm program.

7:00pm-8:00pm  
**The MacNeil-Lehrer Newshour**  
The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.



8:00pm-9:00pm  
**BBC Newshour**

The latest international news from the British Broadcasting Corporation.

9:00pm-9:30pm  
**Pacifica News**

A repeat of the 1:30pm broadcast of the day's national and international news.

9:30pm-10:00pm  
**BBC Newsdesk**

10:00pm-11:00pm  
**BBC World Service**

## SATURDAYS

6:00am-7:00am  
**Monitoradio Weekend**

7:00am-7:30am  
**BBC Newsdesk**

7:30am-8:00am  
**Inside Europe**

A weekly survey of European news produced by Radio Deutsche Welle in Cologne, Germany.



Zorba Paster, M.D. of *Zorba Paster On Your Health*

8:00am-9:00am  
**Sound Money**

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am  
**BBC Newshour**

10:00am-10:30am  
**Hell's Bells**

10:30am-11:00am  
**Talk of the Town**

Claire Collins hosts this interview program devoted to local and regional issues. (Repeats Mondays at 12:30pm.)

11:00am-12:00 Noon  
**Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm  
**The Parents Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm  
**C-SPAN'S Weekly Radio Journal**

A collection of voices heard on cable TV's public-affairs network.

200pm-3:00pm  
**Commonwealth Club of California**

Lectures and discussions from one of the oldest and largest public-affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00pm-3:30pm  
**Second Thoughts**

David Horowitz hosts this weekly program of interviews and commentary from a conservative perspective.

3:30pm-4:00pm  
**Second Opinions**

Erwin Knoll, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

4:00pm-5:00pm  
**BBC Newshour**

A repeat of the 5:00pm broadcast.

5:00pm-8:00pm  
**To the Best of our Knowledge**

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight  
**BBC World Service**

News and features from the British Broadcasting Service.

## SUNDAYS

6:00am-9:00am  
**CBC Sunday Morning**

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am  
**BBC Newshour**

10:00-11:00am  
**Sound Money**

11:00am-2:00pm  
**To the Best of Our Knowledge**

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2:00pm-8:00pm  
**El Sol Latino**

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight  
**BBC World Service**

News and features from the British Broadcasting Service.



*Sound Money* host  
Bob Potter

# THE MUSICAL ENCHANTER STORYTELLING HOUR

Imagine being on a submarine in the ocean deep, hearing the sounds and excitement of the underwater world...a story begins...followed by a beautiful song. Imagine learning about sonar and skin diving, then joining in a crazy game identifying unusual sounds. Imagine sleeping out in the woods, joining the gang after dark to listen to a new Campfire Science episode. Why is there air, or rain, or echoes? Imagine listening quietly and intently to a traditional storyteller weave a myth or tale, often with an important message or surprise.



HOSTS TISH STEINFELD AND PAUL RICHARDS WITH FRIENDS

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Bring The Musical Enchanter Storytelling Hour into your home Sunday evenings at 8:00 pm on JPR's Rhythm & News Service



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## UMPUA VALLEY

John and Mary Kapka Unruh, M.D.  
Roseburg



or eliminated. Such approaches don't really solve the problem. We split our programming into these separate services because the split program streams serve more listeners, by increasing our value to them. This approach also reduces our costs for NPR programming because of the way in which NPR calculates its dues charges. Had we not split our services in this fashion we would have had to drop either *Morning Edition* or *All Things Considered*, and perhaps both programs, on ALL of our stations because we could no longer afford them under the income generated by our pre-split service.

Moreover, suggestions that we curtail one of the FM music services ignores the fact that some fixed expenses are "shared" between the two services. So eliminating one of the FM music services would simply shift an unsupportable new burden onto the listeners for the remaining service - which is precisely the equation which made the economics of our pre-split program offerings difficult to afford.

Thus, in the face of missing our marathon goals in each of the past two marathons, we face some extremely difficult analyses. In neither instance were the shortfalls a high percentage of the goal. However, we had to seriously nip and trim our operating expenses in the wake of each shortfall, squeezing out every possible budget saving, to accommodate the reduced income we realized and those steps aren't sustainable in the long term. In little areas like ordering recording tape, volunteers wound up purchasing some of their own because we couldn't afford to do so. At the end of the fiscal year programming inevitably suffered when we had to defer certain types of repairs to the next year - and the audible consequences of those decisions on the air then irritate listeners and announcers alike.

At the same time there are complex, po-

tentially encouraging, signs of developing listeners support which need to be interpreted. Membership income is running ahead of last year as is income from business underwriters. Much of the membership income in-

crease stems from the effects of automatic membership renewals by mail, as opposed to increased payments from marathon pledges. We are now entering the fifteenth month since we inaugurated the automatic bank transfer payment plan and it would seem that some members, who previously had to pledge to initiate that plan, are now in the position of supporting us by doing nothing. In other words,

they don't need to pledge again because their bank withdrawal payment plan remains in effect. So, it is possible that, without being able to observe these trends on their first anniversary, we set the marathon budget goal a little higher than we needed to if the membership renewals by mail continue to run ahead of last year and make up the difference.

We try hard to set marathon goals at the level we need to realize to maintain current programming in light of the other, at times difficult to predict, income patterns which support Jefferson Public Radio (such as automatic renewals by mail, business underwriting, grant income, and royalty payments and interest income). At the same time, just like any household, we have to be able to pay our bills or we can't provide the programs you expect of us with the quality and reliability to which listeners are accustomed.

So the "master question" for us is: has membership support through the Listeners Guild "topped out?" Can we attract another 400 members the support from whom - added to existing support from listeners like you - would make our current service plan economically viable? Or, if we stay the course in providing the current programming services, should we accept the

current membership level as the "top" and try to find ways of securing the needed 10% shortfall from the existing membership either by raising membership rates or from some other supplementary program?

We're struggling to interpret these patterns. We can tell you, in all honesty, that we don't believe it is possible to deliver the existing program services at less cost. We are delivering all three program services at a budget which is only slightly higher than was our budget in the last full year of the old 1991 "pre-split" service. The difference is that we lowered our NPR dues significantly, used those funds to launch the second service, and generated new income in response to the more diverse offerings. We're close to being on track in realizing the income we need to generate to maintain these services. The Fall marathon didn't miss its mark by many tens of thousand so dollars; it missed by about \$10,500, a shortfall similar in size to the shortfall last Spring. Perhaps we're closer than we know if automatic membership renewals continue to come in ahead of budget.

We do firmly believe that, if we can "stay the course" for 18 - 24 months and allow these services, and the developing transmission plant to relay them, to mature, all services are sustainable. At the same time, we must have the financial capability to last through this development period.

To explain these factors, and to solicit your comments and suggestions, we'll be scheduling several "state of the station" public discussions during the winter months.

We hope you'll give us the benefit of your thinking on these complex points as we work together to stabilize and strengthen Jefferson Public Radio for the bright, long future. ■

Ronald Kramer is Jefferson Public Radio's director of broadcasting.



# artscene

## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival in Ashland is celebrating its 59th year with a collection of Shakespearean, classical and contemporary productions. The eleven-play season opens February 18 and runs through October 30. Performances in The Angus Bowmer Theatre include: *You Can't Take It With You* (February 18–October 30); *The Pool of Bethesda* (February 19–July 10); *Hamlet* (February 20–October 30); *Fifth of*



Courtyard of the Oregon Shakespeare Festival in Ashland. Photo: Christopher Briscoe

*July* (April 15–October 29); *The Rehearsal* (July 27–October 29). Performances in the Elizabethan Theatre are *The Tempest* (June 7–October 7); *Much Ado about Nothing* (June 9–October 9); and *The Two Noble Kinsmen* (June 8–October 8). Performances at The Black Swan: *Tales of the Lost Formicans* (February 24–June 26); *Oleanna* (March 27–October 29); *The Colored Museum* (July 6–October 30). For information on tickets, membership, or to receive a 1994 season brochure, contact The Festival at 15 S. Pioneer Street, Ashland. (503)482-4331

◆ *Our Country's Good* by playwright Timberlake Wertenbaker will be presented by the Southern Oregon State College Theatre Arts Department on February 24, 25, 26, and March 4, 5, 6. Based on a true story and set against a backdrop of the harsh conditions inside the first

Australian penal colony, the play examines the civilizing power of the theatrical experience. The SOSC production will be directed by Dale Luciano and designed by Craig Hudson. All performances will be held at Southern Oregon State College. (503)552-6348

### Music

◆ Southern Oregon State College Chamber Music Concerts presents the 1993-94 Tenth Anniversary concert season. The series continues with the following: Cavani String Quartet with Joseph Thompson, guitar, with works by Boccherini, Shostakovich, and Dvorak on Sunday, February 13 at 3pm; Andre-Michel Schub, pianist, with works by Beethoven, Bartok, Debussy, and Schubert on Sunday, March 6 at 3pm. The Gala 10th Anniversary Concert will feature I Solisti de Zagreb Chamber Orchestra performing works by Pergolesi, Grieg, Bach, Martinu, and Britten on Thursday, April 14 at 8pm. All concerts will be held at the Music Building Recital Hall at Southern Oregon State College. (503)552-6154

◆ Rogue Valley Symphony will present the Symphony Chamber Players String Quintet in recital: Saturday, February 5 at 8pm at Rogue Community College in Grants Pass, and on Sunday, February 6 at 4pm in the Music Recital Hall at Southern Oregon State College in Ashland. (503)552-6354

◆ Youth Symphony of Southern Oregon will present concerts featuring works by Mendelssohn, John Adams and Beethoven on February 12 at 7pm at North Medford High School, and on February 13 at 7pm in the Music Recital Hall at

Southern Oregon State College. Complementing two orchestral standards from Mendelssohn and Beethoven will be "The Chairman Dances" from John Adams' opera *Nixon in China*, a satirical and poignant look at the private lives of Chairman and Madame Mao. (503)482-2937

◆ Southern Oregon State College Music Department will present a Senior Recital with Craig Williams, Tenor, on Saturday, February 26 at 8pm in the Southern Oregon State College Music Recital Hall. Admission is free. (503)552-6101

◆ A Concert of Classical Chamber Music will be presented on Friday, February 11 at 8pm. The concert will include Bach's Concerto in G for Organ and Strings, with Dr. Margaret Evans, organist and choir director for St. Mark's Episcopal Church and Music Department Chair at SOSC. Other works include Mozart's *Clarinet Quintet* with Lori Calhoun, Clarinetist; and other works by Haydn and Mozart. The string ensemble is convened by violinist/violist Larry Stubson, music specialist for North Medford High School. The concert takes place at St. Mark's Episcopal Church, 5th and Oakdale, Medford. (503)773-3111

◆ Obo Addy/Rhythm & the Roots of Change will be presented by The Lectures & Performing Arts Committee of Southern Oregon State College on Saturday, February 26 at 8pm at the SOSC Britt Ballroom. Obo Addy begins the performance with traditional Ghanaian music, dance, and drumming, and moves chronologically through the transitional phases of the music, ending with the addition of Western instruments. Tickets are \$10/General and \$7/Student. (503)552-6464

### Exhibits

◆ Natural Voices: Lucinda Parker, Dennis Cunningham, Christy Wychkoff, and R. Keany Rathbun will be presented at the Schneider Museum of Art through February 18. Also on exhibition are Photographs from the di Rosa Collection from February 24 through April 1. Schneider Museum of Art, SOSC, Siskiyou Blvd. and Indiana St., Ashland. (503)552-6245

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

February 15 is the deadline for the April issue.

For more information about arts events, listen to JPR's Calendar of the Arts



## Other Events

◆ Painting from Within with Elaine H. Fielder. Using a variety of color and brushes, natural creativity can be re-discovered in a one-day workshop on Saturday, February 19 from 9:30am to 4:30pm. The fee is \$65. 8-week sessions are also available. Elaine H. Fielder, 386 Arnos Street, Talent. (503)535-7797

## Theater

◆ The Front Page is presented by the Linkville Players. Set in a 1928 Chicago criminal court press room, this comedy chronicles the follies of newspaper reporters trying to get the "scoop" by filing the exclusive front page story. Written by Ben Hecht with additional material from Howard Hawks' film adaptation "His Girl Friday." The play is directed by Paul Warshauer. Performances continue through February 12. Call for ticket information. The Linkville Playhouse, 201 Main Street, Klamath Falls. (503)884-6782

## UMPQUA VALLEY

## Theater

◆ *Chicago*, the Bob Fosse musical about the Roaring Twenties, will be presented by the Umpqua Community College Fine and Performing Arts Department, at the Centerstage Theatre. Performances will be held February 24, 25, 26, and March 4, 5, 11, 12, 13. Umpqua Community College, 1140 Umpqua College Road, Roseburg. (503)440-4600

## Music

◆ The Umpqua Community College Fine and Performing Arts Department will present a series of concerts: Steve Biethan Memorial Concert, Vintage Singers, Pacific University Choir in Jacoby Auditorium on February 5 at 8pm (Admission \$10); Piano Masters Class with instructor Vladimir Kochanski in Jacoby Auditorium on February 7 at 4pm (Admission free); Vladimir Kochanski, Pianist with the UCC Chamber Orchestra at Jacoby Auditorium on February 8 at 8pm (\$12.50/Adults and \$10/Seniors and Students). All performances will be held at Umpqua Community College, 1140 Umpqua College Road, Roseburg. (503)440-4600

◆ Roseburg Folklore Society presents Peter Ostroushko and Dean MacGraw, Fiddler/Mandolinist and Guitarist on Wednesday, February 2 at 7:30pm at the Umpqua Valley Art Center, 1624 West Harvard Blvd., Roseburg. Ostroushko is the music director for Garrison Keillor's A Prairie Home Companion. (503)672-2532

## Exhibits

◆ Douglas County Art Teachers Exhibit will be presented by the Umpqua Community College Fine and Performing Arts Department throughout February, in the Gallery. (503)440-4600

## COAST

## Music

◆ Western Chamber Players will be presented by the Oregon Coast Center for the Arts on Friday, February 4 at 8pm. The Western Chamber Players return with a program featuring commissioned works by William Albright and Art Maddox. The group includes pianist Diane Baxter, saxophonist Thom Bergeron, dancer Jacky McCormick, and clarinetist Marion Schrock. Tickets: \$8/Adult, \$5/Student. Newport Performing Arts Center, 777 W. Olive, Newport. (503)265-ARTS

◆ Sweet Adelines Hearts in Harmony will be presented by the Oregon Coast Center for the Arts on Saturday, February 12 at 8pm. The Oregon Coast Chapter of Sweet Adelines performs their concert with guest artists, Airwaves from Portland. Tickets: \$8.50. Newport Performing Arts Center, 777 W. Olive, Newport. (503)265-ARTS

◆ Circus Berserkus and New Vaudeville Review featuring Kid Konnection youth and guest performers will be presented on Saturday, February 19 at 2pm. Newport Performing Arts Center, 777 W. Olive, Newport. (503)265-ARTS

◆ The Mask Messengers and Faustworks will be presented by the Oregon Coast Center for the

Arts on Saturday, February 19 at 8pm. The magic of masks come to life in a performance by this nationally known dance, mime and theatre touring group. Newport Performing Arts Center, 777 W. Olive, Newport. (503)265-ARTS

◆ Roseburg Folklore Society presents Peter Ostroushko and Dean MacGraw, Fiddler/Mandolinist and Guitarist on Thursday, February 3 at 7:30pm at the Coos Bay Public Library, 525 W. Anderson, Coos Bay. Ostroushko is the music director for Garrison Keillor's A Prairie Home Companion. (503)672-2532

## Other Events

◆ Spring Film Series will be presented by Newport Performing Arts Center January 16 through March 21, Sundays and Mondays at 7pm. Call for further information. Newport Performing Arts Center, OCCA, 777 W. Olive, Newport. (503)265-ARTS

## N. CALIFORNIA

## Theater

◆ Seattle Mime Theatre will be presented as part of the At Last! Series at the Yreka Community Theater on Friday, February 25 at 7:30pm. The three-member ensemble not only speaks, but their brand of physical theatre fuses elements of dance, mime, improvisation and storytelling. (916)842-4386



Obo Addy: Rhythm and the Roots of Change



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## TUNE IN



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# RECORDINGS

John Baxter

## No Looking Back

The art of the Ashanti people of Africa depicts a graceful, long-necked bird called the Sankofa, which is always shown with its head turned to look backwards. In fact, the name Sankofa translates roughly to "turn back and fetch it." Baritone saxophonist Hamiet Bluiett has invoked the image of the Sankofa in his newest release, *Sankofa/Rear Garde* (Soul Note 121238) in a number of ways. If you squint, the baritone sax sort of looks like a Sankofa, so there's a visual pun at work. And with Bluiett's solid credentials as a long-time member of jazz's avant-garde, there's a bit of play on words, too. Maybe he's also wryly commenting on jazz's current retro-bop rut. But primarily the title is Bluiett's protest of the perennial also-ran status of his instrument in the jazz world, and this CD his eloquent musical argument for its liberation.

The ranks of baritone saxophonists in jazz are rather thin, and all but the most hard-core jazz fans would be hard pressed to name more than a few baritone players. There's Gerry Mulligan, of course, and Ellington sideman Harry Carney. You might also name Pepper Adams, the great be-bop stylist. But how many jazz fans have heard of Pat Patrick, Sahib Shihab, Charles Tyler or Nick Brignola? Any of these players would be better known if they'd chosen the alto or tenor sax, or the trumpet. Their choice of the baritone has kept them more or less in the rear garde, but Bluiett's playing ought to change that.

Hamiet Bluiett is not necessarily a household name, either, mind you. Leonard Feather has not seen fit to include him in his hallowed *Encyclopedia of Jazz*, for example. But Bluiett has a string of significant recordings to his credit on the American independent India Navigation label, which was probably one of the most important homes for jazz's avant-garde in the 1970s, and on the Italian Black Saint and Soul Note labels. In addition to his major contribution in advancing the baritone on the

### SANKOFA/REAR GARDE

BY HAMIET BLUIETT  
SOUL NOTE 121238

edges of jazz, Bluiett is an adventurous arranger, and has played in a number of unique ensembles, such as a clarinet octet and a wind quintet. He has also for a number of years been a member of the World Saxophone Quartet with Oliver Lake, Julius Hemphill and David Murray.

On *Sankofa/Rear Garde*, Bluiett fronts a quartet with guitarist Ted Dunbar, bassist Clint Houston and drummer Ben Riley, giving him a solid, almost mainstream launching pad for his baritone. The set leads off with Bluiett's *John*, a Coltrane tribute both in name and style, and then moves into the moody title composition, where Bluiett draws a long, throaty melody over Riley's dark mallet work. Other strong tracks include *C*, written by Bluiett's World Saxophone Quartet cohort Julius Hemphill, and Bluiett's *Some Other Line/Baker*, which sports a liquid baritone solo and a tasty guitar solo from Dunbar.

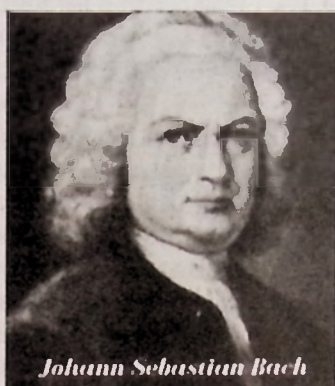
Bluiett also plays the rare contralto clarinet (which to my knowledge has never had a place in jazz) on two tracks, one of which is a gorgeous solo, *Sunrise/Sunset* (Bluiett's own composition, not the Broadway tune). The instrument has a beautiful, dark blue voice, offering moody counterpoint to the brasher baritone.

This disc lacks the avant frenzy of some of Bluiett's work of decades past, but it is nonetheless an extremely accomplished, deftly-controlled statement by one of jazz's unsung masters. And Bluiett makes a compelling case for front-line status for his horn. All those other rear garde baritone players owe him their gratitude.

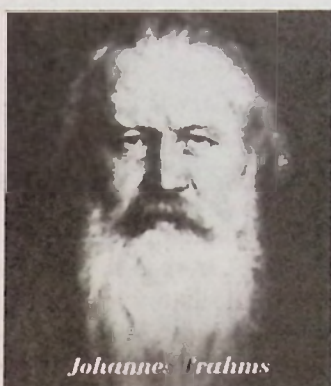
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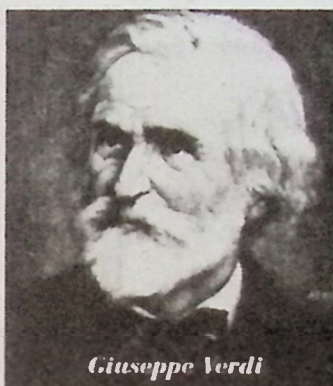
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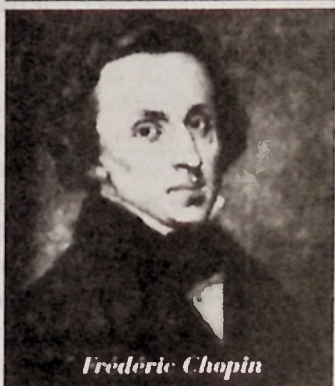
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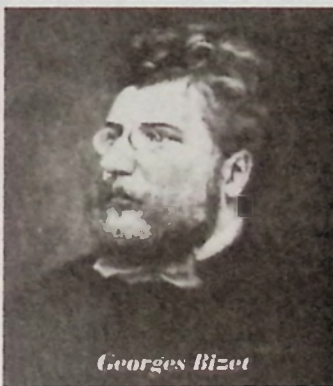
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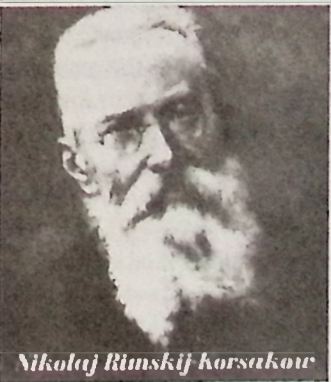
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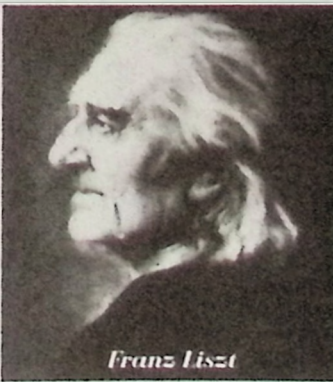
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# COMPACT DISCOVERIES

Fred Flaxman

## All About Alkan

**Y**ou say you've never heard of Charles Henri Valentin Mohrange? OK, I admit he was better known as Alkan. If that still draws a blank, shame on you. You may have made it through the S.A.T.'s, college and grad school. But you would never pass the O.C.T. That stands for the Oregon Citizen's... no, I mean the Obscure Composers Test.

Alkan had nothing to do with the proposed merger of Alaska and Kansas. Nor is Alkan the new name for the Aluminum Can Company, although it should be. No, Alkan was a French pianist and composer (1813-1888). He is known by musical scholars and CD maniacs alike for his highly original, kooky compositions, his sense of humor, and the way he died - or didn't die - depending on what you read.

According to *The Art of the Piano* by David Dubal, Alkan "reached for his beloved Talmud, which was resting on top of a massive bookcase, [and] the structure toppled over, crushing the emaciated musician to death at 75." According to the program notes accompanying Ronald Smith's outstanding performance of his Piano Sonata, Op. 33 (*Les Quatre Ages*) on EMI Classics (CDM 7 64280 2), the above story is pure myth. Alkan died of natural causes.

Some accounts have it that Alkan was a highly religious recluse and misanthrope. Others that, when he disappeared from social life and public performance for years at a stretch, supposedly immersing himself in Talmudic and Biblical studies, he was actually having affairs with some of his piano pupils.

Be that as it may, for a guy who entered the Paris Conservatoire at the ripe old age of six and who, a bit later, spent much of his

time translating the *New Testament* into French from the *Peshitta* or Syriac version, Alkan had quite a sense of humor.

For example, in his Monty Pythonesque composition for four singers and chamber ensemble, *Marcia Funebre sulla Morte d'un Pap-pagallo... (Funeral March on the Death of a Parrot)*, Alkan parodies the operatic and religious music of his day. After a delightful introductory bogus funeral march, the singers enter with "As-tu déjeuné, Jacot?" Jacot is the French equivalent of Polly; "As-tu déjeuné" - which means "Have you eaten?" - is what the French say to their parrots when we would say

"Polly wants a cracker?" None of the compositions of "P.D.Q. Bach" are any funnier than this. And none are as beautiful.

You'll find this farce recorded with superb digital sound and played to perfection by the Ensemble 2E 2M - accompanied by soprano Nell Froger, mezzo-soprano Anne Bartelloni, tenor Bruno Boterf and bass, François Fauche - on Adda (581285). It's part of Vol. 1 of a welcome series completely devoted to the music of Alkan.

But Alkan had a serious side as well, and he wrote at least one incredible composition which I think deserves to be on every classical collector's CD shelves: *The Concerto for Solo Piano*. This monumental piece (the first movement alone is just under a half-hour long) is beautifully performed by Marc-André Hamelin on the Music & Arts label (CD 724). The composition's unusual name is well deserved. It is so powerful you forget no orchestra is involved. The digital sound is superb, but there is one annoying problem. In the last movement one repeated note results in a vibration which sounds like the complaints

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of a constipated cat. How did they let that slip by?

Long as it is, the *Concerto for Solo Piano* comprises just three of the 12 *Etudes in Minor Keys, Op. 39*, Alkan's most ambitious work. Four other movements make up his *Symphony for Solo Piano* (available on Pearl GEMM CD 9966 and Marco Polo 8.223285, an all-digital recording). Opus 39 also includes a long *Overture in B Minor* (also on the Marco Polo CD) and *Le Festin d'Esopé*, a 10-minute set of variations (a DDD CD is available on Fidelio 8839). You can find the first four études of Opus 39 on the analog EMI recording with Ronald Smith of the *Piano Sonata, Op. 33* I mentioned above. No one has yet come up with a boxed set of the complete 1857 composition.

So Alkan is not exactly a household word. I'm not saying he deserves to be one. But I don't think he merits the almost total neglect he has received for more than a century, either. Unlike Liszt and the other Romantics, he didn't do a very good job of blowing his own horn while he was alive. Of course not, since he wasn't a horn player. But then, neither was Liszt, and that didn't stop *him*! Since Alkan's death, pianists haven't rushed to perform his highly difficult, strenuous compositions either.

But, starting in the 1960s, Alkan's work has enjoyed a slow come-back, championed by pianist Raymond Lewenthal in the U.S. until his death (I hear a bookcase fell... only kidding), and by Ronald Smith in England. Smith devoted a prominent place in his programs to the composer, made several recordings, and even wrote a biography: *Alkan the Enigma*. John Ogdon, Michael Ponti and others have hopped on the bandwagon (or, at least, the pianowagon). Now pianist François Bou has become a card-carrying member of the fan club with Vol. 1 of Adda's Alkan series.

If you don't buy an Alkan CD *right now*, you may miss the chance to be the first on your block to have one. If you lived on my block, you'd already be too late. ■

Fred Flaxman, an award-winning columnist and producer, is an occasional commentator for *Monitor Radio*, broadcast on JPR's News & Information Service. He lives in the Griffin Creek area of Jackson County.



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## BACK SIDE OF THE BOOM

*Tim Harper*

### Rumors, Rules and Broken Dishes

**I** was talking with a friend the other day and, because of a comment she made about how rumors get started, I – just fooling around – gave her the rules to a game I learned about a billion years ago as a student at Benning School for Boys – more officially known as The U.S. Army Infantry School, Infantry Officer Candidate Course, Fort Benning, GA. We *were* talking about rumors, after all, and since the army, especially the infantry in time of war, is the single best place I've ever seen for rumors (and that includes a career in aviation and going to sea a bit) I, naturally, was reminded of that game, all these years later.

We scored the rumors according to an ascending scale of whom one got to believe them, with points added for outrageousness – sort of like a degree of difficulty in diving. Simple enough: if one got one's squad to believe a rumor one got 250 points; if the platoon believed – 500; the whole company was worth 750 points and if the Tactical Officers and instructors fell for it, it was a thousand. If, however, the rumor got back to you and had changed so much that you believed it—you lost a thousand points.

Silly little game.

No big deal.

Kind of like how the news media works.

Funny thing though, was the response I got. Not that the game was silly or even that it was dumb. Not a chuckle or a groan – no, what I got was a minor polemic on how my friend had not agreed to any such rules, was unwilling to accept them on face value and was offended by the imposition of such rules in her life without her permission or involvement in the process.

Wheew! Felt like I had walked in on a

staff meeting at the White Hou ... well ... never mind.

It got me thinking, though, about how we see rules these days. About how we deal with a civilization fast losing all civility.

“

WE SEE RULES,  
IT SEEMS TO ME,  
AS A RESTRICTIVE AND  
BAD THING ONLY,  
AS A NATURAL  
PEJORATIVE ON LIFE.

We see rules, it seems to me, as a restrictive and bad thing only, as a natural pejorative on life. Yup, rules seem to bother most people these days – if they apply to us personally, or if they somehow advance an agenda just a bit off that which we hold dear. Mostly, it seems that they bother the very people who espouse a bunch of rules for all the rest of

us. In other words – the *right* rules. The rules that agree with them. Don't even hint of anything that might not be *right*; don't try to guess either.

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I just couldn't figure out my friend's need to find a negative in the silly little game, with its silly little rules. Then I realized – rules are all about social contracts, about what to expect in life. Most people are not expecting *silliness* these days, inconsequential little fooleries in this age of the constant agenda. Everything has importance today, deeper meaning, real consequence; until it's all so real—none of it has any meaning at all.

Guess I'm behind the times. I kind of like rules. They save me money.

Heck, if I didn't have rules...

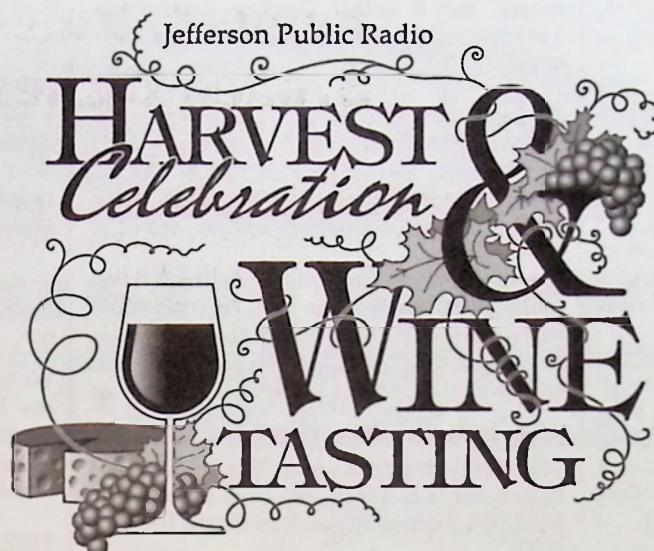
I'd have to break the dishes.



Tim Harper's *Back Side of the Boom* can be heard Wednesdays on *The Jefferson Daily*. Tim also hosts Monday night jazz at 10pm on JPR's Rhythm & News Service.



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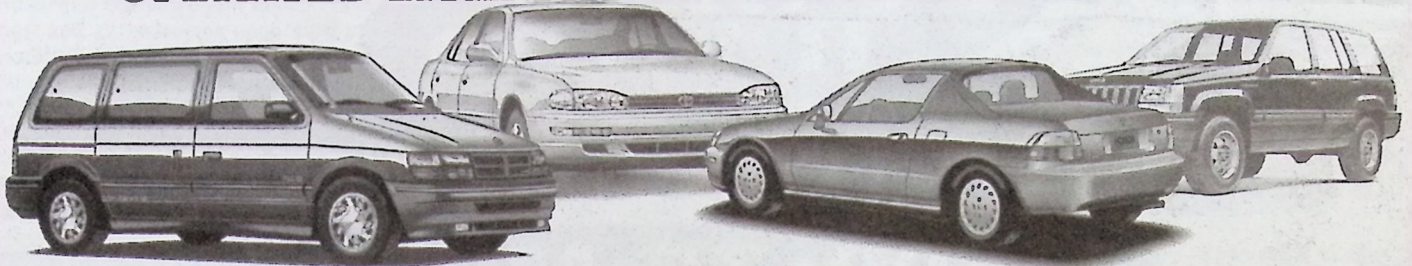
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